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the Wisconsin Architect



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Editor's Note

Well, we're launched! The new magazine is under way. We hope you like it.

To be effective, a magazine must fulfill a need. It is hoped the readers and advertisers of this magazine will help the editorial staff fulfill the needs of the Wisconsin Architects Association and the building industry. That help, we hope, will come in the form of comment, criticism, editorial material and pictures.

Remember, a magazine is only as good as its contributors.

The staff of The Wisconsin Architect wishes all its readers the most joyous of Christmas seasons and the healthiest, happiest, and most prosperous of New Years.

ON THE COVER

R. Buckminster Fuller explains his Dymaxion map to Milwaukee Division members Charles Harper, left, Roger Herbst, Division President, right. Fuller related his theories and experiments on light weight structures to Milwaukee Division members on November 12 at the Milwaukee Art Institute. Milwaukee contractors and engineers were guests of the Milwaukee Division.

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A Chapter of the American Institute of Architects

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To fill you in

Fuller, Geodesics Come to Milwaukee

R. Buckminster Fuller came to Milwaukee, and Milwaukee came to hear him.

Fresh from an enthusiastic reception at the North Central States Regional Conference of the American Institute of Architects in Rochester, Minnesota, Fuller found an equally receptive audience as he addressed the Milwaukee Division of the Wisconsin Architects Association on November 12. Guests of the Milwaukee architects group were Milwaukee contractors and engineers.

The meeting was held at the Milwaukee Art Institute and more than 250 persons attended.

Speaking for three hours without notes, Fuller described his early struggles to obtain acceptance for his theories of light-weight structures. He told of his revolt in the early 1920s against the substituting of excess structural mass for fine mathematical computations and new structural design which could result in lighter structures with properly calculated strength.

Relating how he had considered air lifting structures from fabrication point (where mass production methods and resultant economies could obtain) to building site in 1927. Fuller, with his characteristic twinkling humor, said the only vehicle which could be used was the Graf Zeppelin. "They wouldn't loan it to me," he said quizzically.

In describing the increasing acceptance he found for his work, Fuller said universities had not been interested in his theories until 1946, but that now many showed evidence of interest and the students particularly followed his work closely. (Editor's note: Fuller is a regularly-scheduled visiting professor at five universities and lectures at intermediate periods at many others.)

In a most unusual statement, Fuller indicated he avoided including "promoters" in his work because once people put money in a project they, logically enough, expected a return. On the other hand, Fuller said he was interested primarily in

making his experiments work and that a conflict of views often developed since the promoter's primary interest was in making money.

Describing his recent work in light-weight structures, Fuller said he early became interested in the performance per pound characteristics so vital in naval and aircraft design. He described the dome which he had erected over the center of the Ford Rotunda in Dearborn, Michigan, and how its light-weight characteristics permitted the dome to be constructed. He reminded the architects and engineers that the original structure would not stand

(Continued on Page 5)

Baldwin Archives Form Serves Dual Purpose

It isn't very often a man gets to write his own obituary and put in all the things he'd like to have said about him after he's gone! That's what Corporate members of the Wisconsin Architects Association can do, though.

Recently the Association office distributed copies of the Baldwin Memorial Archives forms to all Corporate members requesting that they complete these forms, return two to the Association office, and keep one in their files. The purpose of this plan is to enable the Octagon to have the necessary information immediately available for the Archives when a member dies, without the Chapter's having to bother friends, colleagues, or relatives.

Too, this plan means the information is accurate, for often the member is the only person who knows the information desired. The form serves an additional purpose. The material supplied on this form provides suitable material for publicity releases and the basis for a biographical series which The Wisconsin Architect plans to run in the future. For Corporate members it can replace the Biographical Data sheet sent out earlier.

Corporate members who have not yet returned their completed Baldwin Archives forms to the Association office are urged to do so as soon as possible.

To fill you in

Association Plans to Sub-Lease Exhibition Space at Convention

A major change from past convention practice will be made in the 1955 Convention of the Wisconsin Architects Association, according to Convention Chairman, Roger M. Herbst.

"We plan to control the exhibition space this year," Herbst said recently, "by renting all exhibition space from the hotel and subleasing it to exhibitors. We have been most pleased by the reaction of many exhibitors who have been very understanding."

The Convention Committee hopes to sublease a certain area in a block to the Producers' Council. In other areas, well-known suppliers of high repute who are not Producers' Council members will have their exhibitions.

"Standard booth separators have been designed by the committee, and exhibitors will have more adequate and good looking booths in which to display their products," Herbst continued. "We plan to award prizes of merit to the best designed display."

The decision to break the precedent established in Wisconsin of permitting the local Producers' Council to handle all exhibits at the con-

vention was based on many factors, Herbst said.

"We do not mean to imply any dissatisfaction with the way the Producers' Council has worked in the past," he emphasized. "Our regard for the Council and its members remains high. We hope to continue our fine relationship. But we believe the convention's control should be more completely in the hands of the architects."

"This policy has been carried out at many other state conventions with particularly notable success in New Jersey and Pittsburgh. It will give us an opportunity to add to the Association's income perhaps to the extent of furnishing some aid to the Wisconsin Architects Foundation. We also hope it may permit us to hold expenses down so that more of the Association's younger men will be able to attend the convention. We're particularly anxious that as many of the newer and younger members as possible attend."

"We have the Octagon's blessing," Herbst concluded, "and with continued cooperation from all hands we expect a very worthwhile convention from every standpoint."

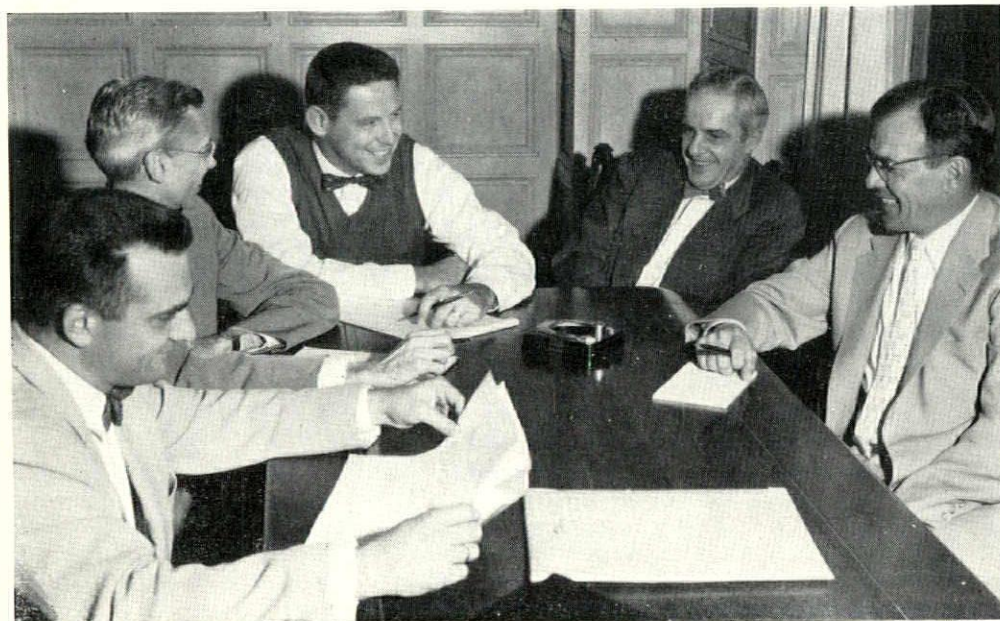
Reddemann Appointed to Aid National Parley of Building Officials

Arthur O. Reddemann, Milwaukee, has been appointed the architectural representative on the Conference Committee of the Building Officials Conference of America, by Roger Herbst, president of the Milwaukee division.

Reddemann will assist Leon M. Gurda, Milwaukee Building Inspector, with plans for the 40th Annual Conference of the BOCA to be held in Milwaukee April 17-21, 1955. This group, meeting in Milwaukee for the first time, is composed of 355 active building commissioners and inspectors, representatives of business, commercial construction, architectural, engineering and other technical associations of national scope.

As a vice president of the Wisconsin Architects Association, chairman of the Milwaukee Division Building Code committee, and member of the Mayor's Advisory committee, Reddemann brings a wealth of background to the conference's planning committee.

Blight elimination, plans for its control, and efforts to effect rehabilitation of existing buildings will be on the Conference agenda.



A recent Convention Committee meeting is pictured at the left. Clockwise from the lower left are Mark A. Pfaller, Milwaukee, Frank C. Shattuck, Neenah, Chairman Roger Herbst and Arthur O. Reddemann of Milwaukee and Joseph G. Durrant of Boscobel.



Above, left to right, are Engineers Vernon Lundquist, Samuel R. Lewis, Frank J. Kornacker, and Architect Herbert J. Grassold, A.I.A.

Seminar No. 3

"Professional Engineering Consultants"

This is one of a series of articles which began in the October issue describing the Seminars which made up the North Central States Regional Conference of the American Institute of Architects. This conference was held in Rochester, Minnesota on October 27-30 of this year.

Moderator: Herbert J. Grassold, Architect, A.I.A., Grassold & Johnson & Assoc., Milwaukee, Wis.

Panel: Samuel R. Lewis, Mechanical Engineer, Samuel R. Lewis & Assoc., Chicago
 Vernon Lundquist, Mechanical Engineer, R. D. Thomas & Assoc. Inc., Minneapolis
 Frank J. Kornacker, Structural Engineer, Kornacker & Assoc., Inc., Chicago

Pounding home the vital need for early cooperation between architect and engineer, Herbert Grassold stated that the seminar would discuss how this cooperation could be improved and emphasized the vital necessity that it be improved to prevent early and sometimes serious errors.

Samuel R. Lewis stated that he would like to be called in on building planning sufficiently early so as to be able to influence design at least to the extent of providing sufficient room for boilers and other equipment. He mentioned the desirability of providing for sufficient space for the addition of new boilers in the event buildings were expanded.

"Right now," he said, "much of the problem is to get enough air into the building to permit the boilers to burn." He mentioned the long-range need for school facilities and emphasized that no school should ever be planned as a completed unit, but always should be designed to be expanded.

Vernon Lundquist said the problem was one of education on both sides. We are now faced, he said, with newer design and, with high building costs, less room to put in essentials. He, too, stated that the answer was to sit down with the architect in the early phases of the building so that the mechanical engineer could offer his thought in joint planning.

In mild reproof, Lundquist also suggested it is vital that the client be consulted since he found that often, although the architect states what is wanted, the client may have other ideas which would naturally affect mechanical engineering planning, as an example, the type heating desired.

As did the others on the panel, Lundquist pleaded for more time to prepare mechanical plans and pointed out that this permitted the architect to do a little checking on the engineer's work. Early conferences, Lundquist concluded, also precluded the necessity for major later design changes.

Frank J. Kornacker stated flatly that the structural engineer absolutely must be consulted early. He cited as an example recent work with Mies von der Rohe who emphasized framing in his structures. He pointed out that, depending upon the nature and character of the building and the use to which it is to be put, design sometimes takes early control of the structure and the engineer must fit his work in with resultant loss of economy.

In reply to a floor comment that it is elementary that architects should consider structure and that they couldn't be considered as good architects unless they did, Grassold suggested that some students did not seem to be getting enough structural education while in school.

In reply to a question, Lundquist

touched briefly on fees, and stated the consulting engineers fee should be based upon the architect's fee with special arrangements made in the event of special problems.

Lewis evoked considerable mirth by a plea for architects to start building buildings with "walls, not just windows". He stated he was particularly pleased nowadays when seeing a new structure go up with some walls and not just windows and drapes. He stated the trend for window walls posed increasing difficult problems as to where the necessary ducts and pipes would be located.

Lewis stated, too, that he hoped architects would pay more attention to insulation and the degree of contraction and expansion at the points of glass and concrete juncture.

From the floor Julius Sandstedt, president of the Wisconsin Architects Association, said the degree of control of architecture or engineering in a given building should be determined primarily by the use to which the building would be put. As an example, he said, in an industrial building engineering, of course, would take control. In another type of building design might be the foremost element to be considered.

Mr. Joseph Weiler suggested the advisability of the preparation by engineers of sketches immediately after the architect prepared his preliminary sketches.



Above, seated, are Ralph Rapson, left, and Warren T. Mosman. Standing are Angelo Testa and William Saltzman.

Seminar No. 2

"The Artists and Craftsmen"

Moderator: Ralph Rapson, Architect, Head, School of Architecture, Univ. of Minnesota

Panel: Warren T. Mosman, Art Consultant, Diagnostic Unit, Mayo Clinic
William Saltzman, Artist, Head, Rochester Art Center
Angelo Testa, Designer, Angelo Testa & Co., Chicago

Opening the discussion with a brief commentary on the historical collaboration between artist and architect, Ralph Rapson stated "it is generally conceded that in most significant architecture of the past there was skillful collaboration between the artist, sculptor, craftsman and architect".

Rapson said there is considerable talk nowadays lamenting the lack of collaboration between the arts and contemporary architecture and, similarly, signs of renewed collaboration of this type and a belief by many architects that the time is overdue for such a rewedding of the plastic arts, and then posed this question to the panel: With all this, why has there been so little truly good collaboration?

Warren T. Mosman, who acted as Art Consultant for the new Mayo Clinic building, stated that an ideal situation had occurred in the design of this building because the owner and architect both recognized the scope of the building and the need for art forms in its design. He stated that even in the early stages nine murals and two large pieces of sculpture were felt desirable. He indicated the architect provided a warp upon which the art forms could be worked.

Both owner and architect in this case viewed the needed art forms as being a mirror for man and felt they should be so created to help his courage and to give him confidence in the future. The decision as to where the art forms should be was simple, Mosman said. The controlling element was where the patient would be. After an inter-

national survey, the various artists were chosen and given considerable freedom with which to express their ideas.

Saltzman stated as a premise to guide the cooperation of artist and architect, that the artist should be present early in order for him to do his best work. He pointed out that the artist should know the type of light with which his work will be viewed and whether the work is to be seen only from the front, the side, or from all angles. He suggested the value of permitting the artist to acquire early the same "feeling" for the building that the architect had.

Angelo Testa stated that artists have been remiss in not keeping up with modern materials and designs. He stated many artists have clung to traditional art forms and thought modern architectural design monstrous.

"The artist knows form, line and color," Testa said, "but the engineer knows what machines will do, how they will work on materials and the potential of those materials. What is needed is that the artist needs to know more of the background of architecture, more about our modern

technology, and definitely more about the economics of architecture and understand that a tight building budget, rather than frustrating the artist, should be recognized as posing a wonderful challenge to him."

A discussion as to whether art forms should be coordinated to the whole building followed. Rapson stated that the architect has the responsibility of guiding the pace of the artist's work. Mosman replied that this would seem to make architecture the only art and claimed much art could stand alone. Saltzman indicated he believed a painting was a very personal thing, but that a mural artist had a greater responsibility to the architect and that the color, line and texture of murals must be integrated to the building in which they are to be placed.

Rapson stated he believed the architect tended to shy away from collaboration with artists because so many artists desired to be individuals. Saltzman replied that this sort of thinking can be detected early and corrected.

Testa contended that the architect is the only person with the idea of what the preconceived whole building will be. As such, he should be able to dictate to a degree, the form of the artist's work.

"It may be a blow to the artist's ego to be dictated to," Testa said, "But he always can withdraw and

This is one of a series of articles which began in the October issue describing the Seminars which made up the North Central States Regional Conference of the American Institute of Architects. This conference was held in Rochester, Minnesota on October 27-30 of this year.

(Continued on next page)

hang his work in a museum if he desires." However, Testa indicated his belief that although the artist should not dictate subject matter, he should be a controlling influence in form and color.

Mosman indicated that many owners, although they found the addition of art to their buildings expensive, had also found it to be good business, resulting in increased publicity, prestige, and actual sales of their products.

In reply to a question as to when art is not "integrated" with the building, Testa replied concisely: "When a visitor walks up to a building with an exposed art form and says, 'what a beautiful work of art'."

A comment from a member of the audience drew a simile between the architect and artist, describing them as similar to a psychiatrist with a patient on a psychologist's couch. The artist cannot be driven or dictated to. The architect has the problem of finding an artist whose ideas and conceptions are similar to his, one who can express himself spontaneously in the manner desired. The architect, he said, then must

guide and steer the artist in such fashion that the desired art form comes spontaneously from the artist.

Rapson summarized the discussion by stating that the decision of the panel and of the audience on how to achieve proper integration of art and architecture seemed inconclusive. Mosman indicated that possibly the reason for the artist feeling his work was overly important was that he has lacked patronage in recent years. "Let the artist," he pleaded, "add his thought to your objectives."

Testa suggested initiative on the part of the artist and recommended that the individual artist approach many architects and sell himself and the work he can do.

An audience member had the last word in the seminar and possibly with the "artist as a coordinator" theme in mind, stated he believed the problem of integrating art and architecture not complicated at all. He believed it was the architect's responsibility to find an artist who can view the architect's building in the same frame of reference as the architect himself.

Fuller (cont.)

the approximately 180-ton weight of a conventionally-constructed dome, but that his 8½-ton geodesic dome fitted the needs of the building and its owners.

Fuller also discussed his current experiments with the U. S. Marine Corps. These experiments were brought about as the technology of modern fluid warfare made apparent the need for quickly-placed advance base aircraft maintenance facilities.

Fuller pointed out that the development of Vertical Takeoff aircraft such as the Navy's "Pogo Stick" and the increased use of helicopters and experiments with land-based carrier-type arresting gear obviated the Marine Corps' need for long conventional airstrips. This brought about an awareness of the time needed to construct hangars and personnel facilities at various air bases. Called in by the Marine Corps, Fuller has been working to develop either a quickly assembled hangar or a structure which could be air-lifted into an area completely assembled and ready to operate.

Lens Lineup . . .



Above are the Minnesota Producers' Council members making up the Products Consultants panel of the North Central States Regional Conference. Seated, left to right are Robert E. Olson, Northern States Power Company President, Minnesota-Dakota Chapter Producers' Council; Moderator Rollin B. Child, Sparta Ceramic Company, U. S. Quarry Tile Company; and Vern Larson, Kimble Glass Company. Standing, Joe Jester, Minneapolis-Honeywell Regulator Co.; Douglas Dunsheath, Newcastle Products; and A. D. Hammerstrom, Crane Company.



The picture above, left, was taken at a recent Wisconsin Architects Association Board of Directors meeting. Seated, left to right, are Julius S. Sandstedt, Francis S. Gurda, Arthur O. Reddemann, and Mark T. Purcell. Standing, are William G. Herbst, John J. Brust, Joseph J. Weiler, and Fritz von Grossmann.

Left are the engineer and contractor guests of the Milwaukee Division at the recent meeting addressed by R. Buckminster Fuller. Front, are Robert H. Hopwood, Robert Strass, Charles W. Yoder; rear are Paul Fischer, Frederic Lindemann, Robert C. Johnson, Don E. Knoblauch and Gilbert S. Feldman.

Seminar No. 4

"Site Planning Consultants"

Moderator: John Lindstrom, Architect, A.I.A., Magney, Tusler and Setter, Minneapolis

Panel: A. C. Godward, Consulting Civil Engineer, Executive Director, Minneapolis Housing Authority
R. W. Law, Landscape Architect, Minneapolis, Partner, Morrell and Nichols, Inc.
Talbot Jones, City Planner, Minneapolis Redevelopment Authority

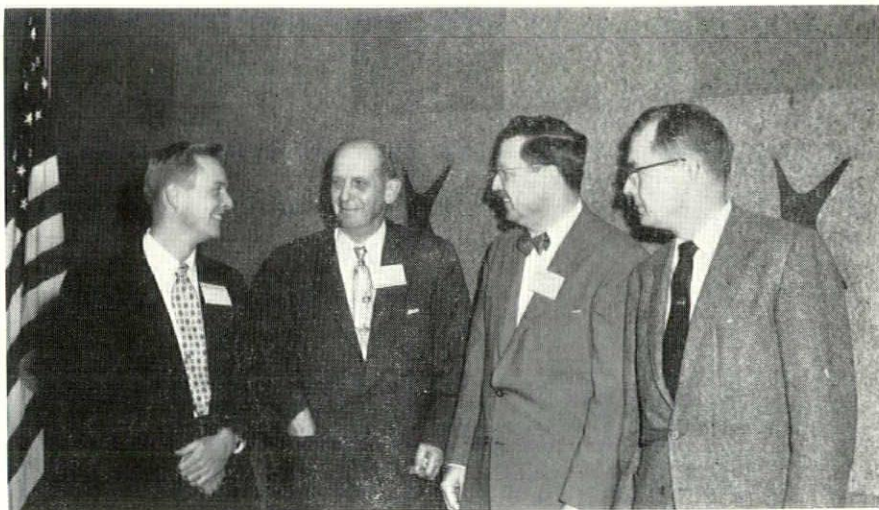
Introduced by Moderator, John Lindstrom, Talbot Jones set the pace for the seminar on site planning by a resounding vote of confidence in the future of city redevelopment or "site renewal" as he called it.* Urging a study of the 1954 Housing Act, Jones, the son of an architect, charged architects with the responsibility for designs in urban, public, commercial and industrial buildings which "will haunt us or make us proud for the next half century."

"Under the 1954 Housing Act a pattern for using private capital has been created," Jones said. "The renewal approach to city rebuilding under the new Act ties together for the first time long range city planning and financing, the major surgery of the wrecking bar and bulldozer blade, the therapy of neighborhood renewal through areawide rehabilitation and the preventive medicine of code enforcement — all under the pattern of using private capital with the profit end in view."

According to Jones, the planner, the banker and the city administrator will combine to open up sites of large size in downtown areas. It devolves upon the architects to use the sites ill or well.

Returning to the theme of the conference, "The Architect as a Coordinator", Jones pointed out the architect will find plenty of meat in his job as a coordinator when city renewal plans get under way.

"He will find," Jones said, "commercial parcels of 5 to 15 acres and industrial sites up to 50 acres. He will wish to have his design consistent with the area. Problems of grading, utilities, parking and access will be a mutual problem of several owners as will planning for all utilities."



Above left to right are Panel Members Talbot Jones, City Planner, Minneapolis Redevelopment Authority; A. C. Godward, Consulting Civil Engineer, Executive Director, Minneapolis Housing Authority; R. W. Law, Landscape Architect, Minneapolis, Partner, Morrell and Nichols, Inc.; and Moderator John Lindstrom, Architect, A.I.A., Magney, Tusler & Setter, Minneapolis, making up the North Central States Regional Conference Panel on Site Planning.

Critical of many existing zoning codes, Jones paid tribute to the vision and courage of the early code writers but pointed out many provisions of these codes today are archaic. Zoning of the new development areas, he said, will be controlled by redevelopment standards to give the architect plenty of "elbow room" and also to protect the client's investment.

"A tremendous opportunity for good design is coming over the horizon," Jones said. "Industry now wants good-looking neighbors. It has become a matter of prestige."

Quoting from the United States Municipal News of October 15, Jones stated, "Michigan industrial realtors report a positive trend of industry back to the city. Reasons? Failure to find lower tax rates. Lack of public utilities. Lack of adequate schools and housing. In general, there tends to be at least as serious a lack of community planning in the outlying areas as in the downtown areas."

Law offered for consideration the belief that the site planner had a function in actual planning of the building program of any large construction operation. He stated the client often offers the architect only information relating to the client's present need.

Responses to three questions are needed, Law indicated, before site planning could be effective. The client must answer: What do we have and what do we need? It then is up to the architect, Law said, along with the site planner to answer: How do we accomplish it? Law placed upon the architect the responsibility to draw from the client sufficient information to help the architect and his site planner to plan well for the future.

Commenting specifically on college planning, Law pointed out that traffic (especially for services) and parking should be kept away from the campus center and that housing should be a perimeter function.

Law described briefly the change in the planning of residential areas, noting that through traffic must be kept away from these areas. He approved the tendency to larger blocks, some as long as 1800 feet, along with larger lot sizes. He heartily endorsed current trends to replace square residential blocks with blocks following contour lines.

This is one of a series of articles which began in the October issue describing the Seminars which made up the North Central States Regional Conference of the American Institute of Architects. This conference was held in Rochester, Minnesota on October 27-30 of this year.

A. C. Godward deplored the ugliness of our cities and said architects and engineers must face up to the challenge this ugliness presents. It is our responsibility, he said, to build not just one building but whole areas.

Giving approval to much residential planning, he said, "By law, ordinance, good planning, and especially by community demand, we are building fine residential areas which will not be blighted 20 or 30 years from now. If we can do it with residential properties, we can do it with industrial and commercial areas."

Godward warned the face-lifting job for modern urban areas cannot be done with one or two architects or engineers, but must be done on a large scale.

"Mr. Jones' complete statement will be published in a future issue because of the wide-spread interest in redevelopment of the urban complex.

POSITION SOUGHT

— Architectural student graduating from the Architectural School of the University of Texas in 1955, seeks employment by Wisconsin architectural firm, preferably in Milwaukee. One year's experience in an architect's office, two and a half years' training at the Layton Art School. Married; 31 years old; has three children, World War II veteran. Write to John W. Placek, 5004 Lynnwood, Austin, Texas.

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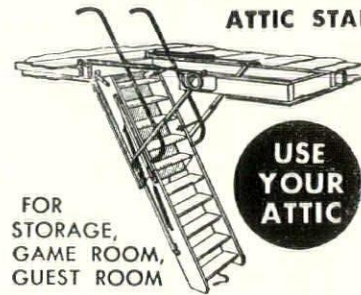
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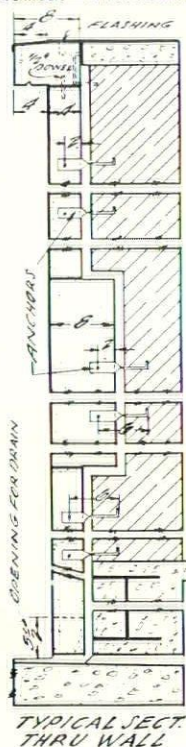
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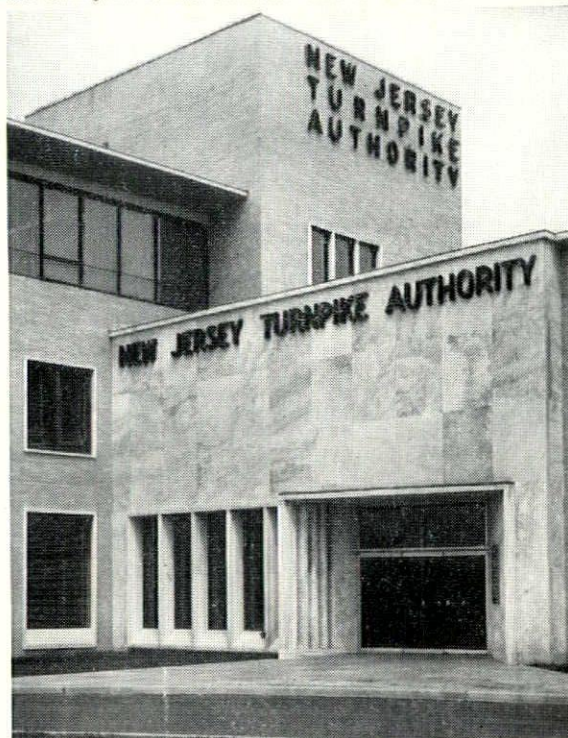
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TYPICAL SECT.
THRU WALL



• The coloration of Vermont Pearl marble lends interest and distinction to the main entrance of this building, which is located at New Brunswick, New Jersey. Above windows and doorway, two courses of 4" marble are separated by one course of 8" thickness as shown by detail. Window frames are accentuated by use of the same marble.

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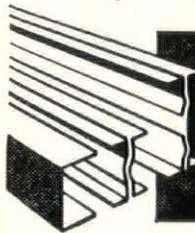
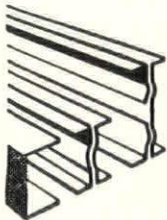
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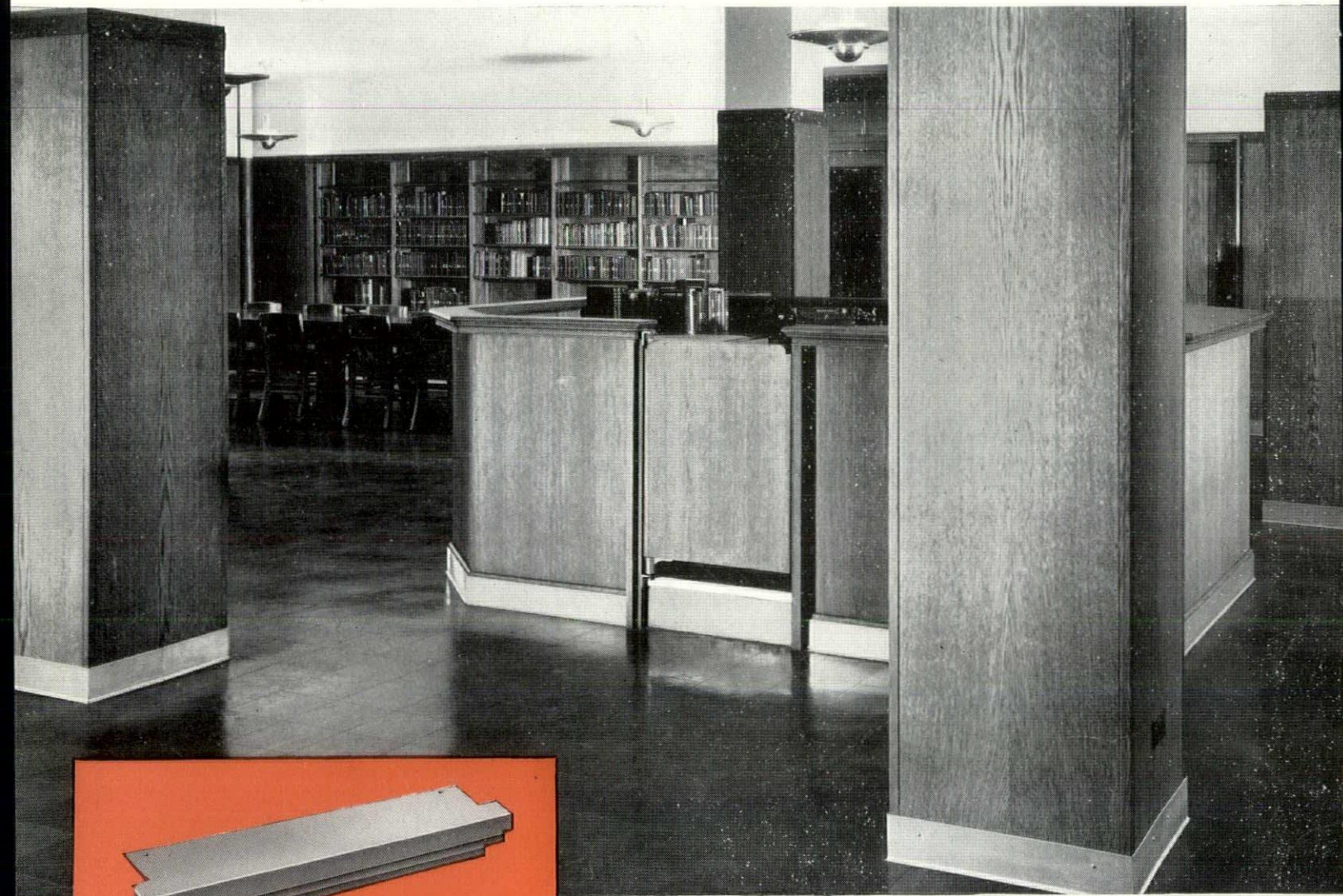
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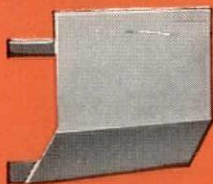
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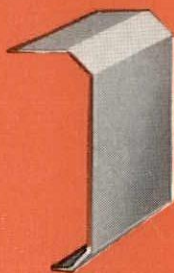
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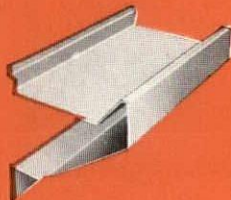
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